wq.132 à creux perdu

for
tenor saxophone

José Luis Torá

Creux

Perdu…

Carl

Philipp…

Para

Pedro

Pablo

Cámara…

Couragierte

Präsenz…

wq.132 à creux perdu

for prepared and amplified tenor saxophone

(2017) – 15' approx.

José Luis Torá

General remarks

❖ Prepared tenor saxophone

The tenor saxophone is prepared: by putting a thick piece of cloth (as a possible suggestion, it could be something like a medium-size T-shirt) deep in the bell, in order to block the lowest Bb (this pitch will not sound at all): while playing (in any dynamic range from ppp to mp approx.) with the fingering of the low Bb, not a single pitch will appear: only non-pitched air sound.

By opening one or more keys, the sounding pitches will suddenly appear from the non-pitched air sound.; by closing the key or keys, the sounding pitches will disappear, dissolving abruptly in the non-pitched air sound.

In the most part of the piece it will be extremely important to achieve the clear sensation of a sudden onset or suffocated disappearance of the pitch or pitches in a "mechanical" way: from a continuous air column, the pitch or pitches will appear from or disappear in the air sound only by the movements of the key or keys and without any intentionality by the performer.

❖ Amplified tenor saxophone

The tenor saxophone is amplified: two microphones are required.

A microphone placed on a stand to amplify the "normal" sound of the saxophone will be placed next to the instrument bell. A significant sound volume should be achieved through two (or more) speakers.

A headset microphone placed very close to the mouth to pick up all small sounds produced (voluntarily or involuntarily) from the mouth: breathing (normal or circular), opening or closing the lips, motions of the tongue, air sound in *pp* with the entire body of the instrument completely closed. The interpreter is free, at times when he decides, to "force" and make more audible this type of sounds, which usually remain in the background. This microphone will use the same two (or more) speakers mentioned above.

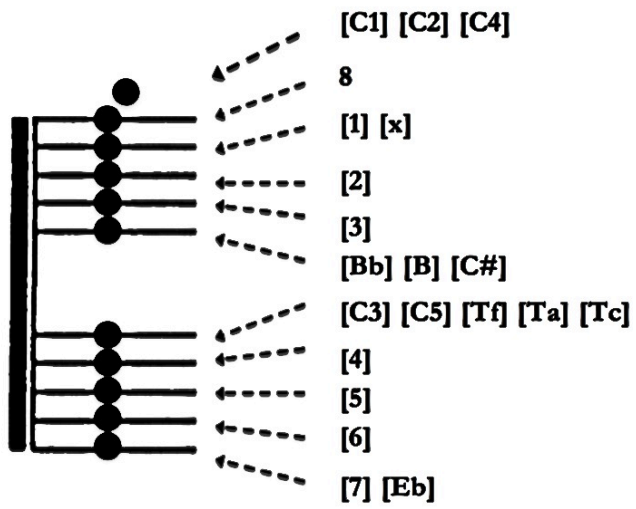
It is absolutely necessary to find a good balance between the two microphones.

❖ Score

The score is always notated in three staves: The two lower staves show the basic fingering and its changes; the upper one shows the resulting pitches. Between both of them is notated the air column and the dynamic and agogic changes.

Two lower staves:
Fingerings

The two lower staves are a kind of tablature: Each line of both ones represents one finger (top staff for the left hand; bottom staff for the right one) and, consequently, one or more keys, according to the following diagram:



The only exception is the fifth line of the upper staff and the space above it: both represent the thumb of the left hand.

The [G#] and the [P] keys are never used for the whole piece.

When a line can represent several keys, it will always be indicated at each specific moment in the score to which one it refers. And that line will always refer to the indicated key until another one is shown in the score.

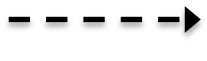
The starting fingering of the piece is that of the low Bb (the entire body of the instrument completely closed). From then on, all changes will be indicated in the score, according to the following signs:

closed key.

opened key.

half-opened key.

trill with the indicated key.

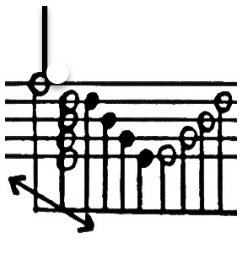
 open or close the indicated key.

The changes in the starting fingering (closed key, opened key, etc.) are written rhythmically and they remain until another change appears on the same line.

At the beginning of each staff, the last fingering of the previous system is always indicated, thus having a function similar to that of a clef.

Other symbols used in the score:

a *subito* and resounding release of a depressed key (only with the [Eb] y [C#] keys). The finger's motion should be almost like "plucking a string" (perpendicular to the direction of the releasing key) in order to impulse the key and produce a much more violent sound.
This is the only type of key noise used in the piece. In all other passages (such as those in which the movement of the keys is not coordinated with the actions of the air column, and even those in which there is movement of keys without any air column) the percussive sound of the keys must <u>never</u> be emphasized: the amplification itself will make it present.



when a long group of grace notes is indicated with arrows in two directions, it should <u>always</u> be played approximately at the speed of thirty-second notes at *tempo* [eighth-note = 60ca.], regardless of the *tempo* of the bars in which they are included. In addition, they should be slightly irregular (*poco accel/poco rit.).*

From bar 130 onwards: changes in fingering as grace notes are always to be performed at different speeds: sometimes fast, sometimes slow and sometimes in between. Diversity and unpredictability must always be sought until the end of the piece.

changes in fingering as grace notes with a repetition sign will be performed at least once and, thereafter, they may or may not be repeated during the length of the line. Diversity and unpredictability must always be sought until the end of the piece: sometimes to repeat, sometimes not. When you decide to repeat the fingering changes, always look for irregularity and unforeseeability.

Between the two lower staves and the upper one: air column / dynamics / agogic changes.

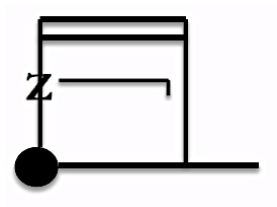
❖ Air column

Since the notation used in the two lower staves is that of a tablature, the air column (what kind of sound and when it is produced, breathing, rests, etc.) is written independently (sometimes also rhythmically independent): There is not always coordination between the two (a change in the air column may not correspond to a fingering change and vice versa).

normal vibrating air column: find the right conditions for producing the pitch or pitches required on the upper staff and with the desired dynamics. The air column must be kept continuous and stable throughout the entire length of the line, although it may not always (depending on the fingerings) produce a pitched sound. In many moments of the work, one or more open keys (pitch or pitches will be produced) alternate with the completely closed tube (suffocation of the pitched sound): the air column must never change when alternating between these two possibilities.

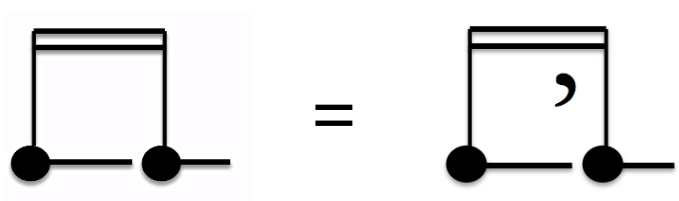
non-pitched air sound. All of the above instructions concerning maintaining a stable air column despite fingering changes apply here too, albeit in a less pronounced way.

for "inhale" for "exhale"



Zahntöne / Teeth on Reed: Throughout the entire length of the line next to the **Z**. Always with undetermined and wavering high pitch(es).
From bar 128 to 174: For the performance of this technique, it is necessary to set the lower teeth instead of the lower lip against the reed. If *legato* playing is required between 'Teeth on reed' and 'normal' pitch (as in the image on the left, where there is no interruption of the air column between the 'Teeth on reed' technique and the 'normal' pitch), this will mean that the 'normal' pitch will be played without putting back the lower lip against the reed.

From bar 128 to 174: an interruption of the air column must always be understood and performed as a breath (real or simulated) to achieve an ever-increasing presence of the breath (amplified by the microphone) as well as an ever-increasing interruption of the sound continuum.



c.b. circular breathing.

a special case of circular breathing. Black square notehead with crossed line on the stem: as in a normal circular breathing technique, push the air out through the mouth using air stored in the cheeks while inhaling air through the nose, but push it gradually during the whole duration of the indicated figure; and then (black round notehead) continue exhaling air from the lungs in a normal way for the whole duration of the figure.
Although the note value of the black square notehead changes along the work (sometimes is an eight note but sometimes is a triplet eight note or a quintuplet eight note, etc.), due to the *tempo* in which it is performed, its real duration is always the same: 1 second.

short (1'-3') / medium (4'-6') / long (7'-10') fermata

In the 5 groups of bars: 10, 19-20, 28-29, 36-37 and 45-46 there are a number of fermatas placed over black round noteheads (i.e., exhaling air from the lungs). These fermatas in the first group (bar 10) must be long, and gradually in the following groups of bars will be increasingly shorter, until reaching the last group (bars 45-46), where they must be almost non-existent. The same idea (from long to short fermatas) applies to the following 5 groups of similar bars: 60-61, 70-71, 80-81, 90-92 and 103-105.

The last black square notehead of each of the 10 groups of bars mentioned in the previous paragraph always has a triangular fermata with the indication **l.p.** (i. e. *lungo possibile*): they must be as long as the exhalation of the air contained in the cheeks (*diminuendo al niente*) allows without re-inhaling.

❖ Dynamics

pp and ***ff*** should <u>always</u> be understood as *pp possibile* and *ff possibile*. This does not imply that these dynamics (a real *pp* and a real *ff*) can always be obtained: the word *possibile* (possible) must be followed to the letter. The resulting dynamics will always be conditioned by the fingerings and the desired results indicated in the upper staff.

❖ Agogic changes

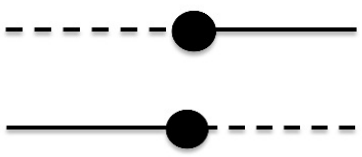
pochiss. sostenuto	very little slower
poco sostenuto	slightly slower
sostenuto	slower
molto sostenuto	much slower
poco rall,	gradually a little slower
rall.	gradually slower
molto rall,	gradually much slower
non presto	not fast (applied only to the grace notes)

<u>Upper staff:</u>
<u>Resulting pitches</u>

The upper staff does not show all the different sound qualities, but only the pitched ones: their appearance or disappearance and the way in which these happen.

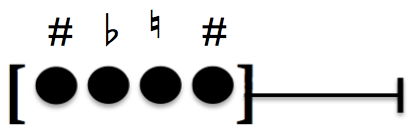
Rhythmic notation is not included in this staff, as the rhythmic result depends entirely on the interaction between the tablature of the lower staves and the air column.

stable pitch or pitches throughout the entire length of the line.

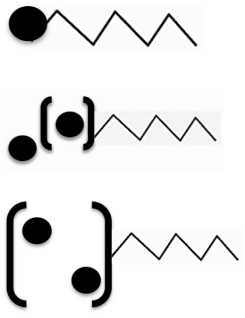


gradual onset or gradual disappearance of a pitch or pitches.

stable pitch that is cut off at the end with the clear sensation of a sudden and suffocated disappearance of it in a "mechanical" way (by closing one or more keys) even if the air column is not interrupted.



when a long group of grace notes is indicated with arrows in two directions and there is no coordination with the air column, only the pitches (always in square brackets) that can be produced with the different fingerings will be indicated, but neither in order nor in exact number (there will be irregular loops) in which they will actually sound throughout the entire length of the line.



bisbigliando…
…microtone…
…semitone…
…tone…
…*tremolo*

different distances between the notes of a trill (always depending on fingering).

From bar 128 to 174: Most of the resulting pitches (when they are determined ones) are written in brackets **[ ]**. This indicates that these pitches (usually in ff *possibile*) must be understood more as a harmonic field than as a precise pitch: the richness and maximum variety must be sought within the indicated fingering and dynamics, having the performer the possibility of searching for a conscious and deliberate variation of the results with the same fingering (from individual pitch to multiphonic) in their different reappearances.

unstable pitch; while playing 'Teeth on Reed' with undetermined pitch, it should be a small oscillation in a small range, avoiding all kind of wide glissando.

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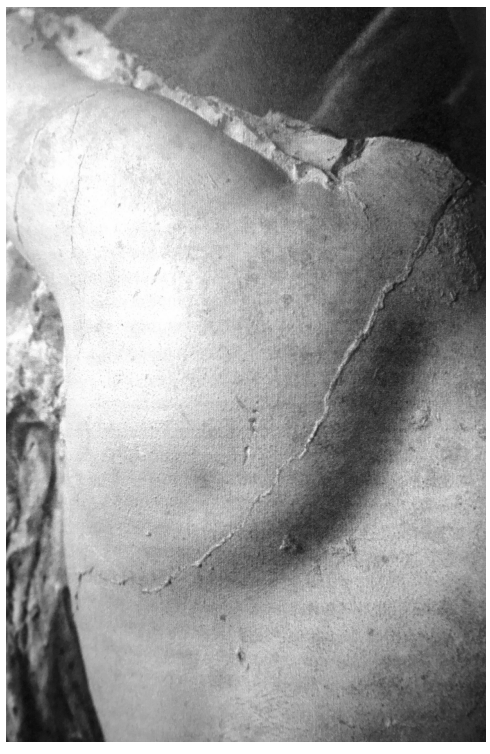

«Para sobrevivir, los fantasmas necesitan a veces que los fijen en una forma de yeso. Pero también necesitan aire, tiempo.»
Georges Didi-Huberman
(*L'air et l'empreinte*, 2001)

———————

Aplicar la técnica, sí, del vaciado del natural (*moulage sur nature*); técnica por medio de la cual se obtiene, a través de un proceso de moldes, una copia tridimensional precisa en cuanto a volumen y a texturas de cualquier elemento de la naturaleza.

«Es un medio de acercarse a la verdad de
la naturaleza sin mucho esfuerzo; esto,
en verdad, no es el mérito de un escultor
hábil, sino el de un fundidor del montón.»
Diderot, D., *Oeuvres complètes, Volumen 10*

Aplicar la técnica, sí, o, más concretamente, la variante denominada *à creux perdu*; variante en la que el molde se obtiene de un modelo que se destruirá durante su extracción del molde, quedando tan sólo éste como «hu-eco perdido».

———————

Aplicar la técnica, sí, pero esta vez no a un rostro, un torso, una mano…, que quedarían así «fijados», fetichizados, y, aun así, dejarían en el yeso rastro y huella de la naturaleza trémula de la piel; abrazo entre un material muerto y una carne viva y su estremecimiento.

«trata de moldear la mano de tu
amante y ponla delante de ti, te
encontrarás con un horrible
cadáver sin ningún parecido»
Balzac, H., *Le Chef-d'oeuvre inconnu*

Aplicar la técnica, sí, pero ahora a un instante, a un fragmento o pasaje del primer movimiento de la Sonata para flauta en la menor wq.132 de Carl Philipp Emanuel Bach, dejando así congelada la naturaleza trémula del sonido; el abrazo y estremecimiento entre un material muerto y un soplo vivo.

———————

Aplicar la técnica, sí, pero esta vez no utilizando un molde de yeso, ese material blanco, quebradizo y carente de plasticidad, pero que, en su inorganicidad, es capaz de captar y mostrar, en las grietas e imperfecciones formadas tras endurecerse y secarse, el recuerdo del pulso y la respiración del modelo vivo.

«un vaciado del natural es la copia
más exacta posible que se pueda
conseguir, pero carece de vida»
Rodin, A., citado por Cladel,J.,
Auguste Rodin pris sur la vie

Aplicar la técnica, sí, pero ahora utilizando en su lugar, y abriendo así un lugar, el cuerpo físico, frío, formado acústica e históricamente, del saxofón tenor. Saxofón preparado, obturado en su campana, pero permitiendo que lo orgánico del sonido de la sonata wq.132, junto con su respiración, su aire, dejen en él rastro y huella: a través de los intersticios, como filtros en negativo (las llaves en cada digitación, la boca del intérprete), abriéndose y cerrándose en el cuerpo sonoro: en su latir, en su pulso.

———————

Aplicar la técnica, sí, pero esta vez suspendiendo el proceso antes de alcanzar su supuesto final; olvidando que el resultado de un vaciado del natural es un positivado restituido desde una forma negativa, el molde; positivado que, de hacerse, nos devolvería (quizá) algo así como las complejidades polifónicas de CPE Bach en una simple transcripción al uso para saxofón tenor.

«Nos muestra a la modelo tal y
como es, sin añadir nada personal»
Planche, G., *Le Salon de 1847*.
Revue des Deux mondes

Aplicar la técnica, sí, pero ahora deteniéndonos en el molde, en el negativo, en la forma obtenida por contacto, no por imitación; contemplar la oquedad con todas sus rugosidades, el vaciado de un vacío que, en todas sus fisuras y figuras, en todas sus ausencias, no tiene nada más que ofrecer que un (hu)eco de tiempo, un aire de vida (aire y tiempo que, quizá, algún día lo fueron de una luminosa presencia).

———————

Aplicar la técnica, sí, del vaciado, de la ausencia. Del vaciado de la ausencia. De la ausencia de técnica.

———————

«Es gibt eine zarte Empirie, die sich mit dem Gegenstand innigst identisch macht und dadurch zur eigentlichen Theorie wird».
(«una *empiria* delicada, tan íntimamente identificada con el objeto mismo, que en ella todo lo fáctico es ya *teoría*».)
Johann Wolfgang von Goethe
Maximen und Reflexionen

José Luis Torá

Wq. 132 à creux perdu

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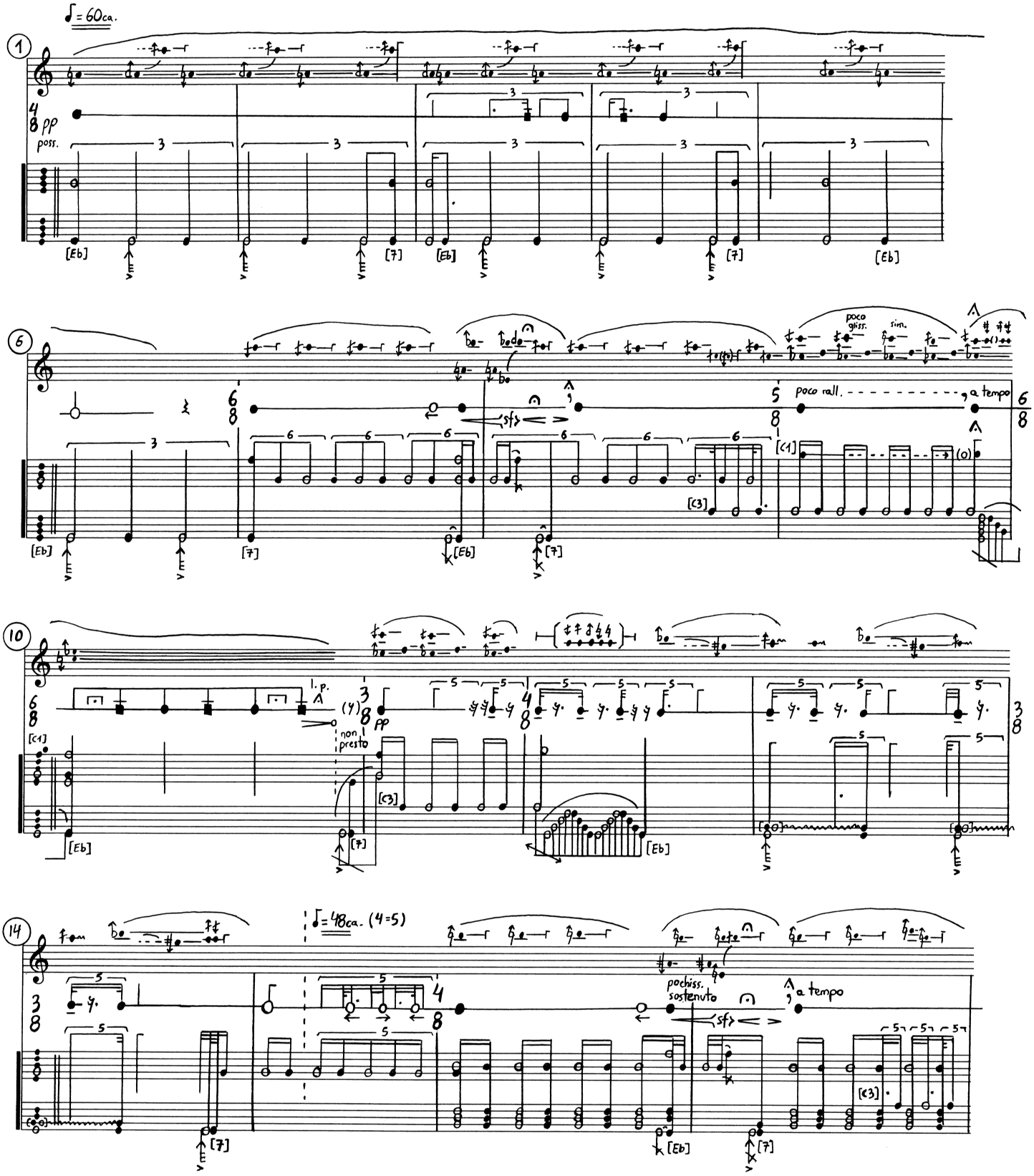
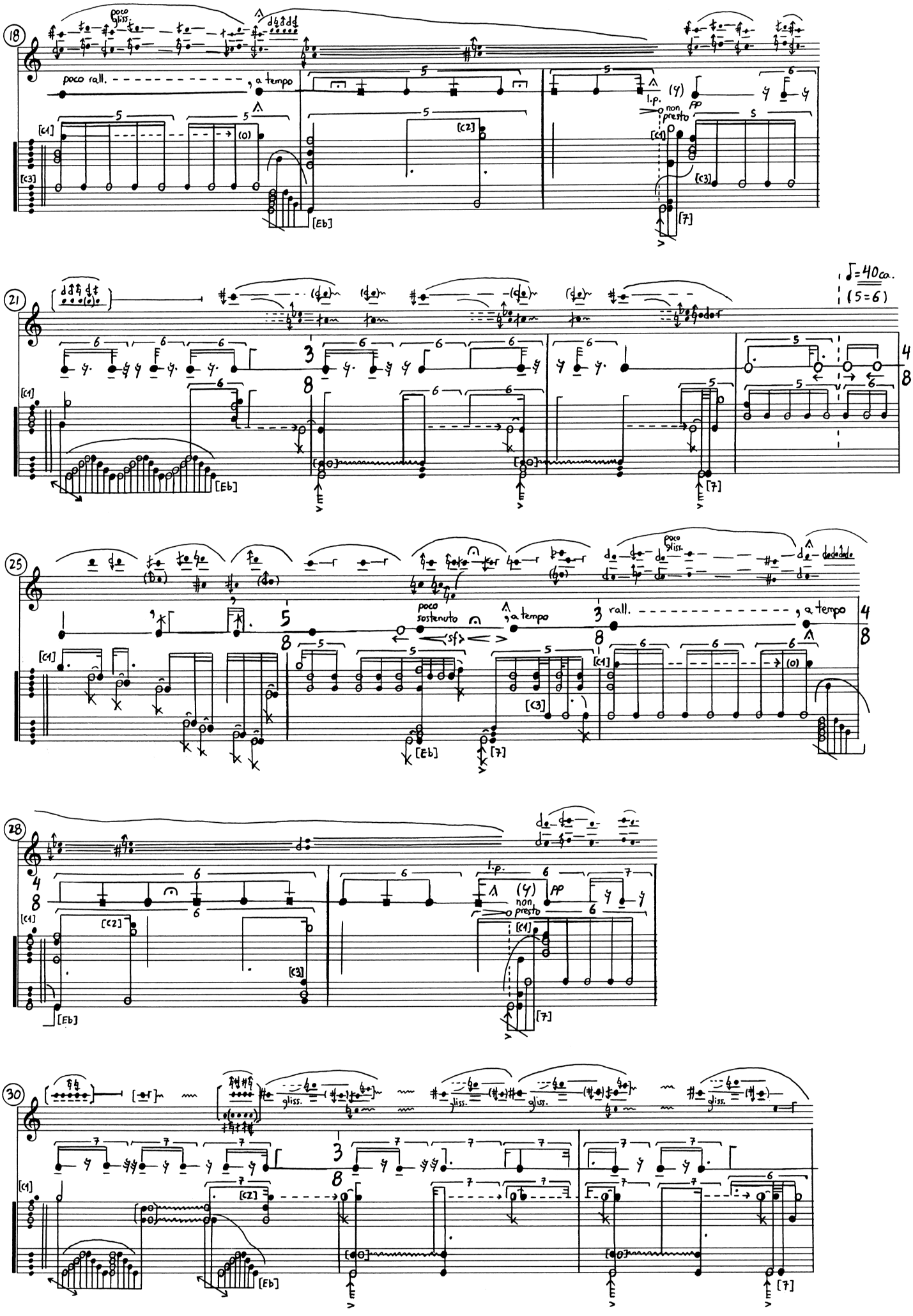
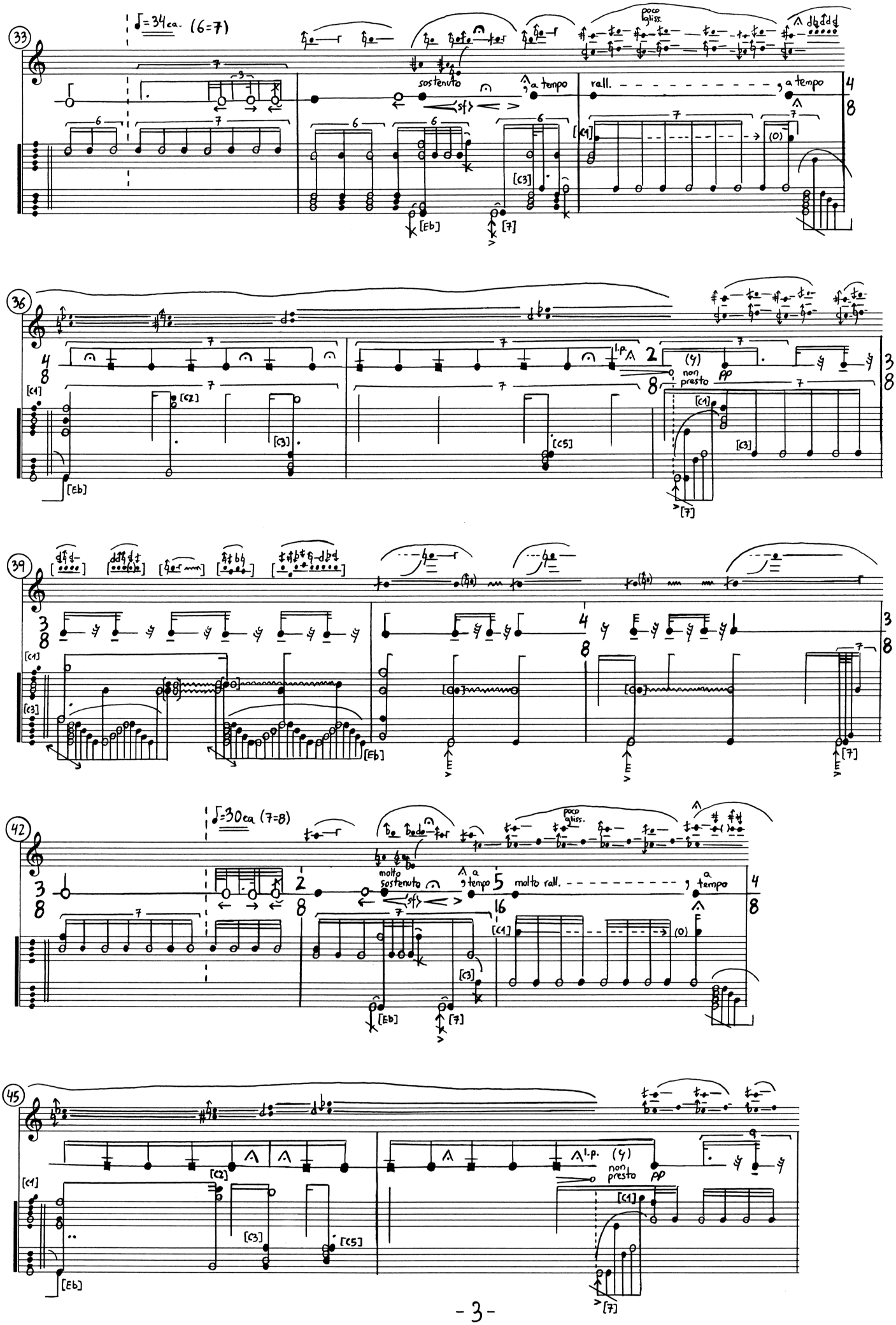
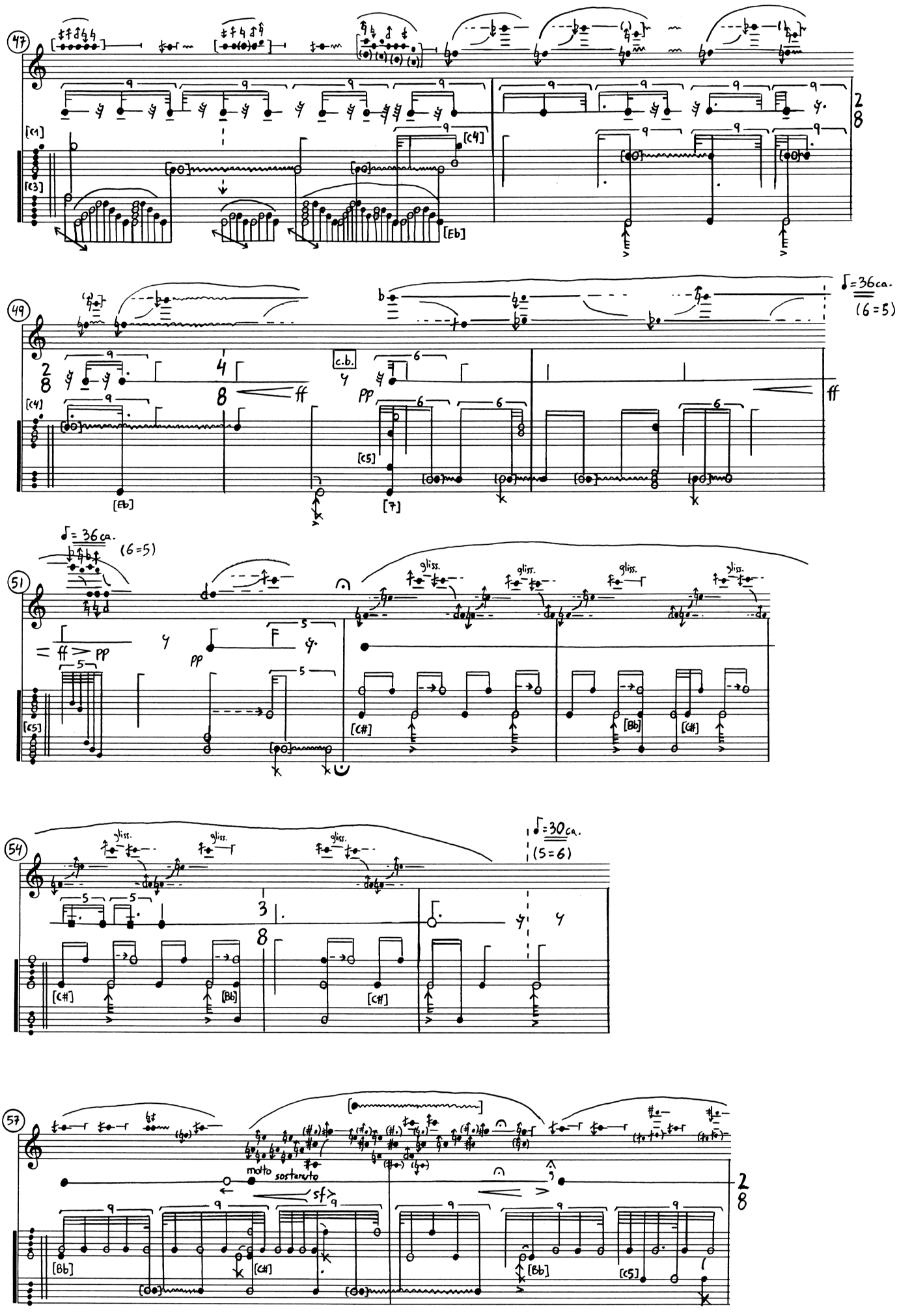
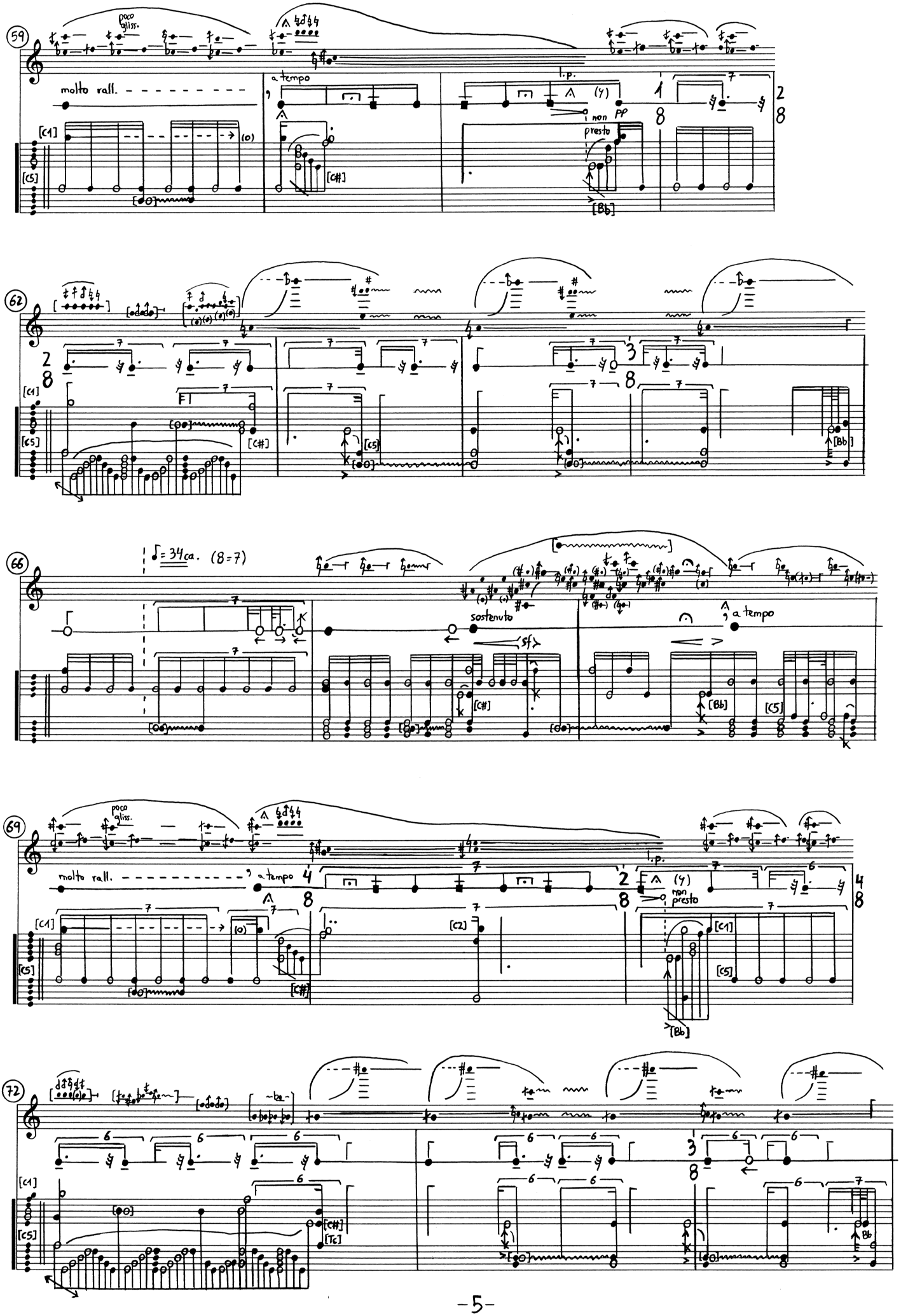
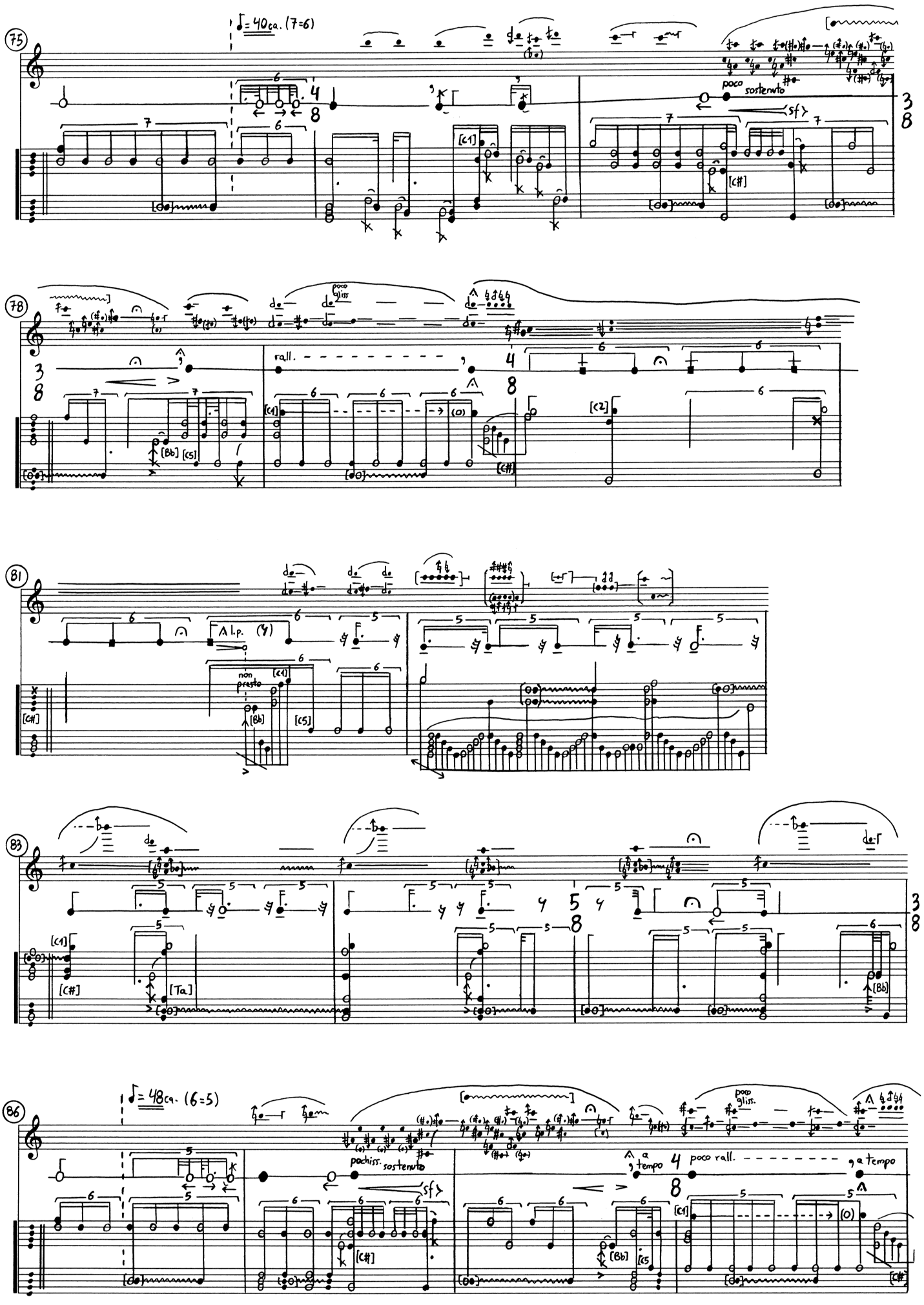


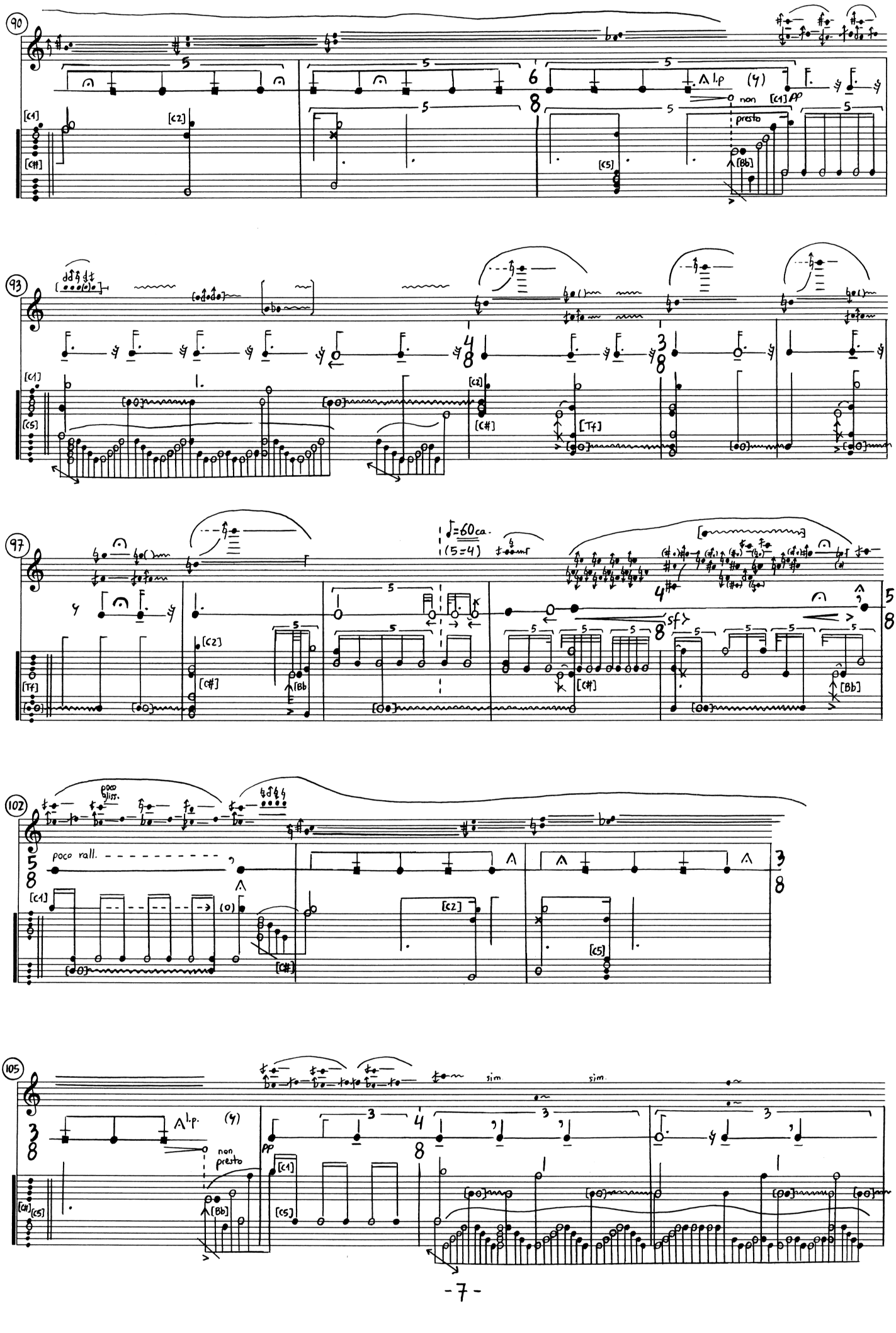

18
poco gliss.
poco rall.
a tempo
[c1]
[c2]
[c3]
[Eb]
l.p.
non presto
pp
[7]
21
♩=40ca.
(5=6)
25
poco sostenuto
sf
poco gliss.
rall.
28
30
gliss.

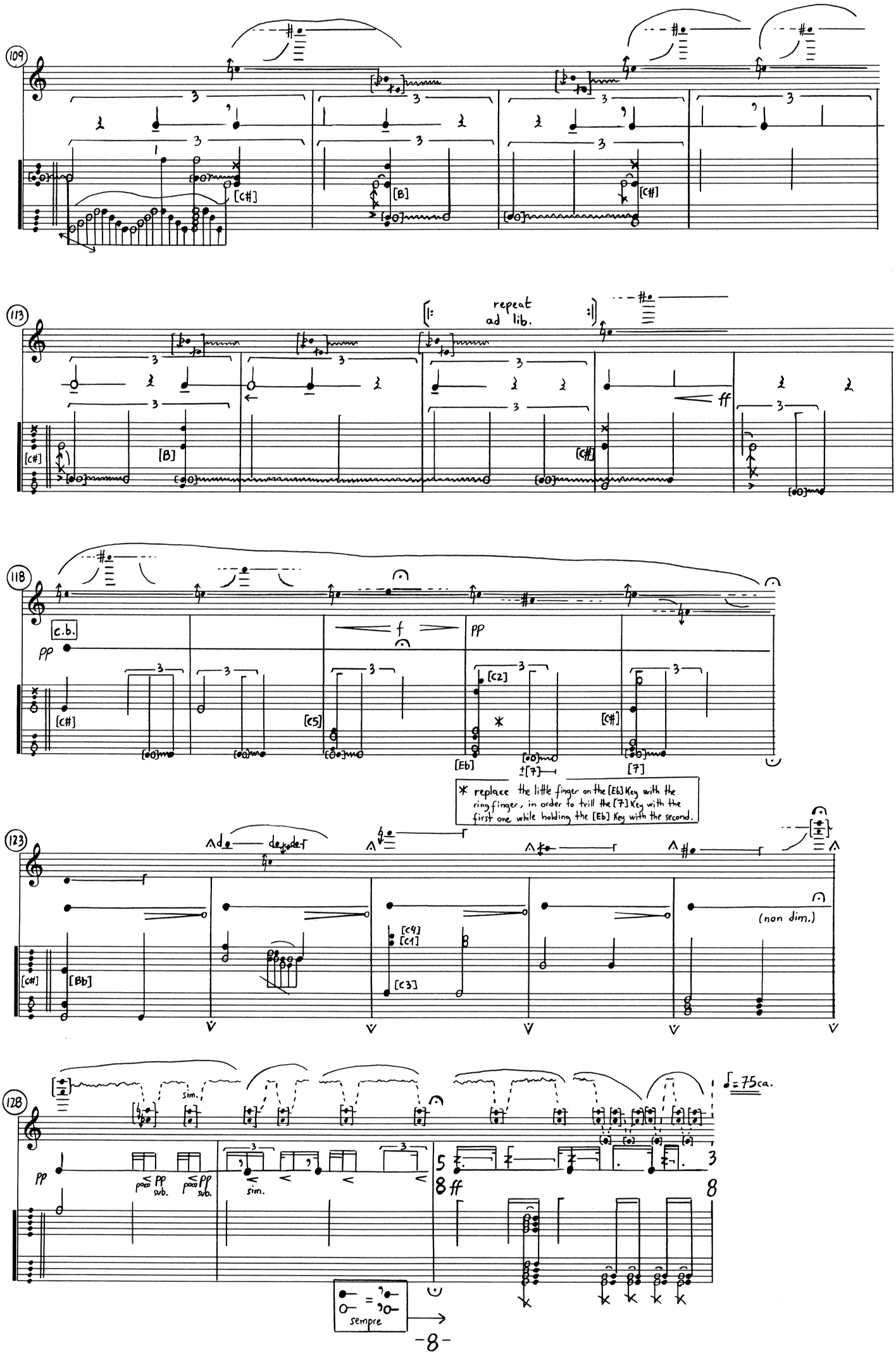

33
♩=34ca. (6=7)
sostenuto
sf
a tempo
rall.
a tempo
poco gliss.
[C1]
[C3]
[Eb]
[7]
36
[C1]
[C2]
[C3]
[C5]
[Eb]
l.p.
non presto
pp
[7]
39
[C1]
[C3]
[Eb]
[7]
42
♩=30ca (7=8)
molto sostenuto
sf
a tempo
molto rall.
a tempo
poco gliss.
[C1]
[C3]
[Eb]
[7]
45
[C1]
[C2]
[C3]
[C5]
[Eb]
l.p.
non presto
pp
[C1]
[7]

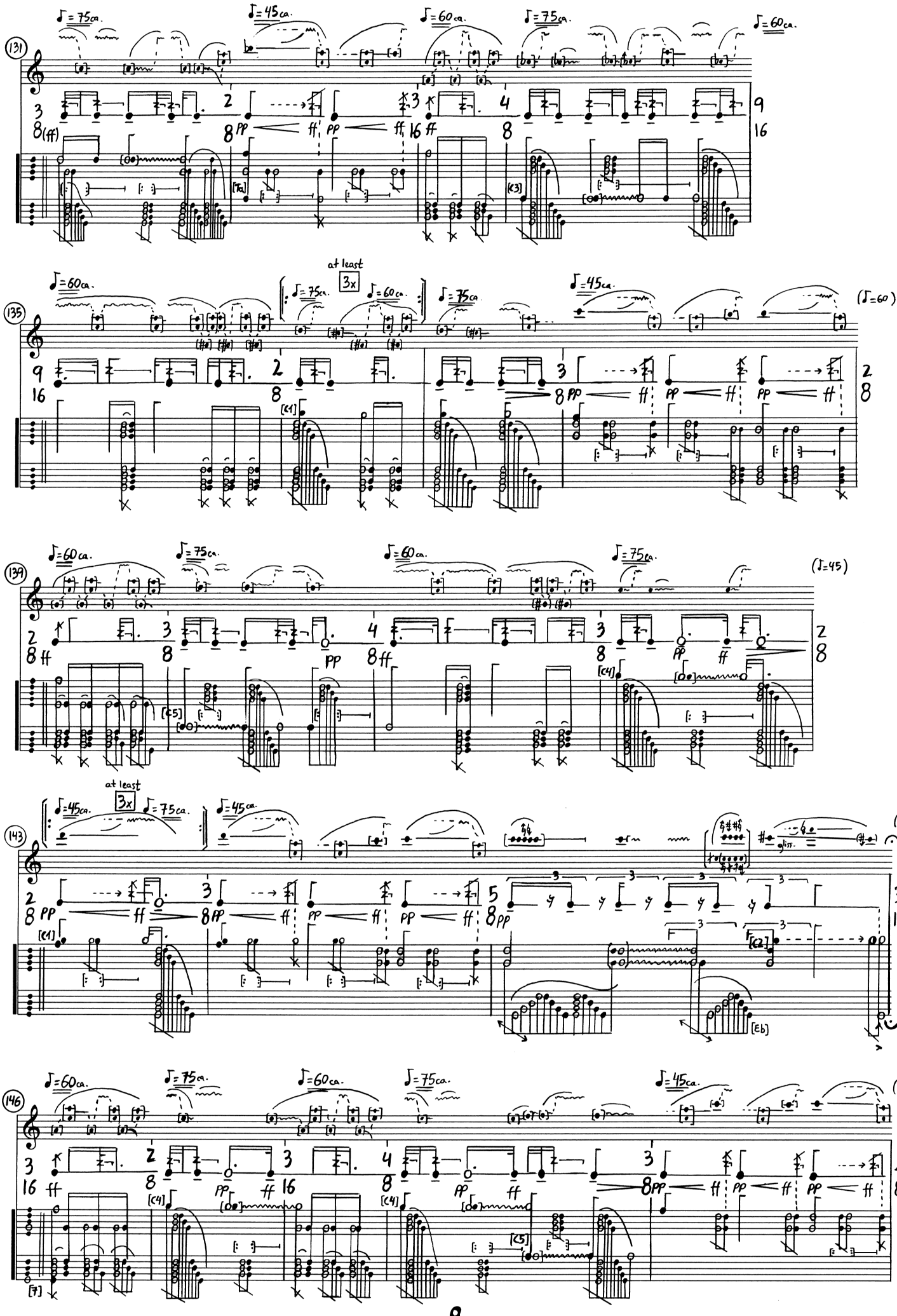

47
[C4]
[C3]
[Eb]
49
c.b.
ff
pp
[C5]
[7]
♩=36ca.
(6=5)
51
gliss.
[C#]
[Bb]
54
♩=30ca.
(5=6)
57
molto sostenuto
sf
[Bb]
[C#]
[C5]


59
poco gliss.
molto rall.
a tempo
l.p.
non presto
62
66
♩= 34ca. (8=7)
sostenuto
a tempo
69
poco gliss.
molto rall.
a tempo
l.p.
non presto
72
[C1]
[C5]
[C#]
[Bb]
[C2]
[Tc]


75
♩= 40ca. (7=6)
poco sostenuto
sf
[C1]
[C#]
78
poco gliss.
rall.
[Bb]
[C5]
[C1]
[C2]
[C#]
81
A l.p. (Y)
non presto
[C1]
[Bb]
[C5]
[C#]
83
[C1]
[C#]
[Ta]
[Bb]
86
♩= 48ca. (6=5)
pochiss. sostenuto
sf
[C#]
poco gliss.
a tempo
poco rall.
a tempo
[Bb]
[C5]
[C1]
[C#]


90
[C1]
[C2]
[C#]
[C5]
[Bb]
l.p.
non presto
pp
93
[C1]
[C2]
[C5]
[C#]
[Tf]
97
♩=60 ca.
(5=4)
sf
[Tf]
[C2]
[C#]
[Bb]
102
poco gliss.
poco rall.
[C1]
[C2]
[C#]
[C5]
105
l.p.
non presto
pp
sim.
sim.
[C1]
[C5]
[Bb]
[C#]


109
[C#]
[B]
[C#]
113
repeat ad lib.
[C#]
[B]
[C#]
ff
118
c.b.
pp
f
pp
[C#]
[C5]
[C2]
[Eb]
±[7]
[C#]
[7]
* replace the little finger on the [Eb] Key with the ring finger, in order to trill the [7] Key with the first one while holding the [Eb] Key with the second.
123
[C#]
[Bb]
[C4]
[C1]
[C3]
(non dim.)
128
sim.
pp
poco pp sub.
poco pp sub.
sim.
ff
♩= 75 ca.
sempre


131
♩=75ca.
♩=45ca.
♩=60ca.
♩=75ca.
♩=60ca.
8(ff)
pp
ff
135
at least
3x
♩=60ca.
♩=75ca.
♩=60ca.
♩=75ca.
♩=45ca.
(♩=60)
139
♩=60ca.
♩=75ca.
♩=60ca.
♩=75ca.
(♩=45)
143
at least
3x
♩=45ca.
♩=75ca.
♩=45ca.
(♩=60)
146
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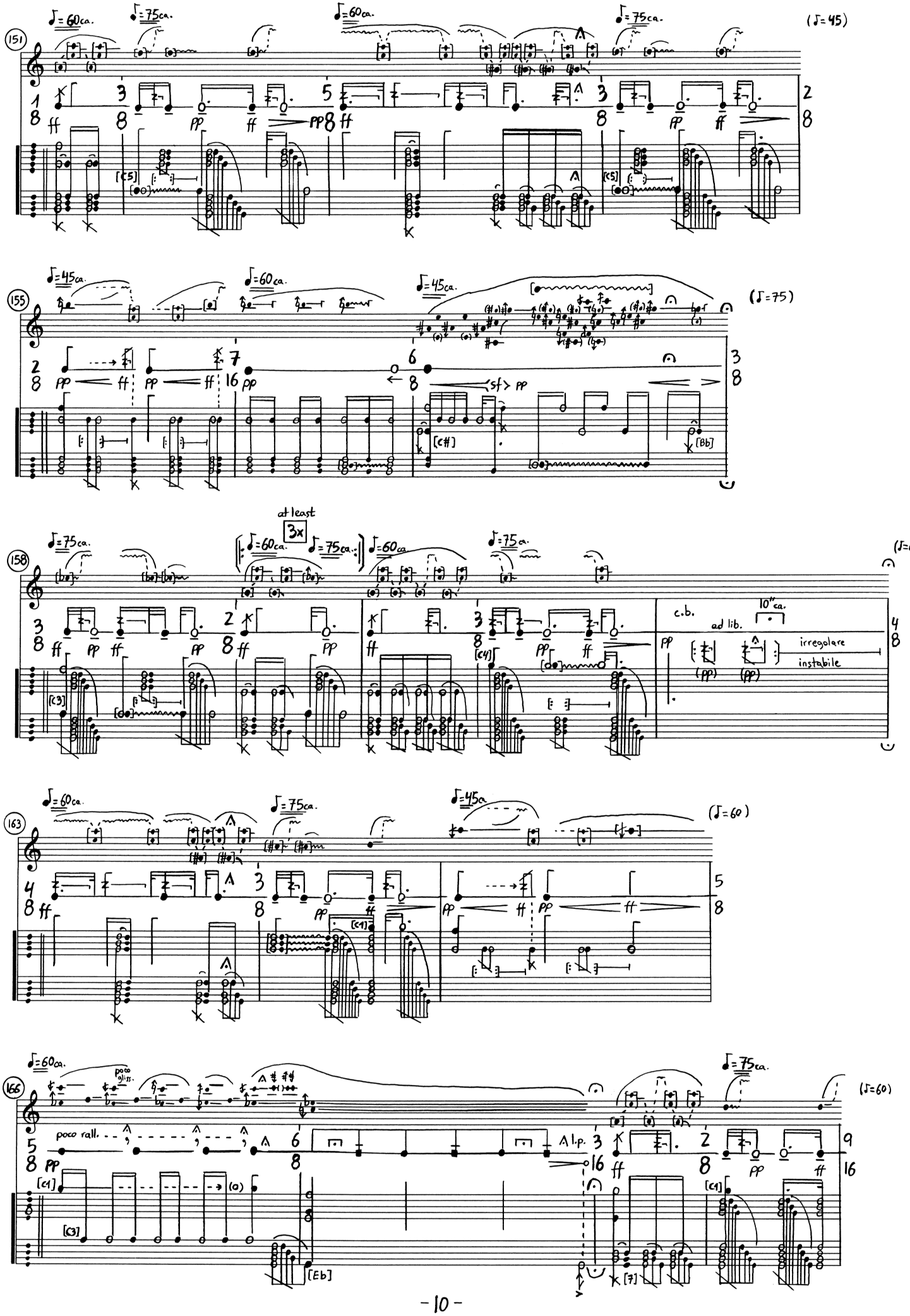
♩=45ca.
(♩=60)


151
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(♩=45)
ff
pp
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155
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(♩=75)
sf> pp
[C#]
[Bb]
158
at least
3x
♩=75ca.
♩=60ca.
♩=60ca
♩=75ca.
(♩=60)
c.b.
ad lib.
10"ca.
irregolare
instabile
[C3]
[C4]
163
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♩=75ca.
♩=45ca.
(♩=60)
[C1]
166
♩=60ca.
poco gliss.
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l.p.
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[C3]
[Eb]
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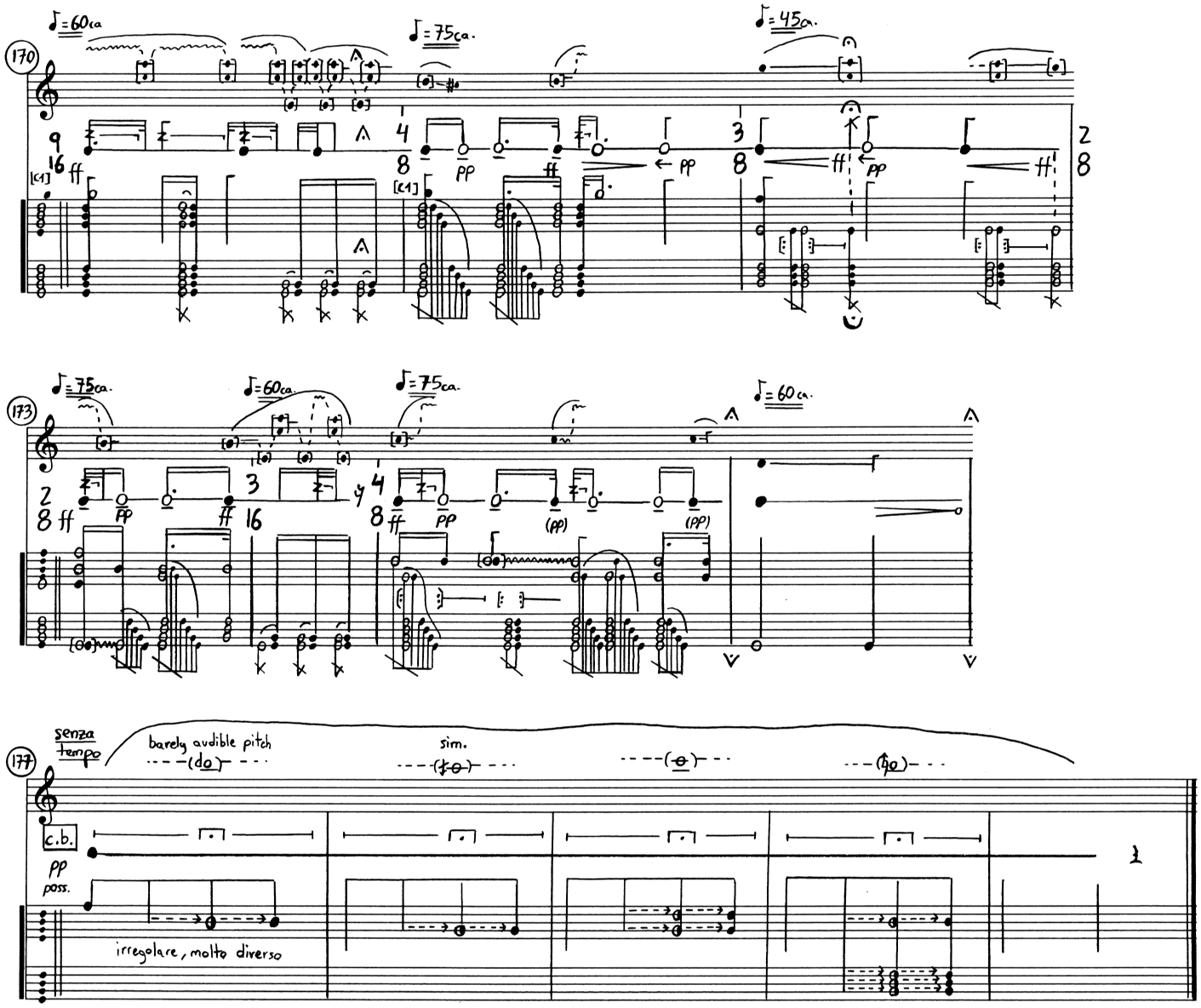

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